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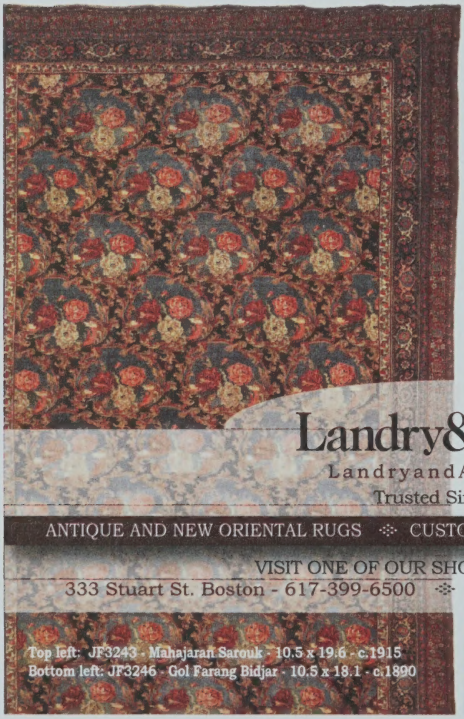

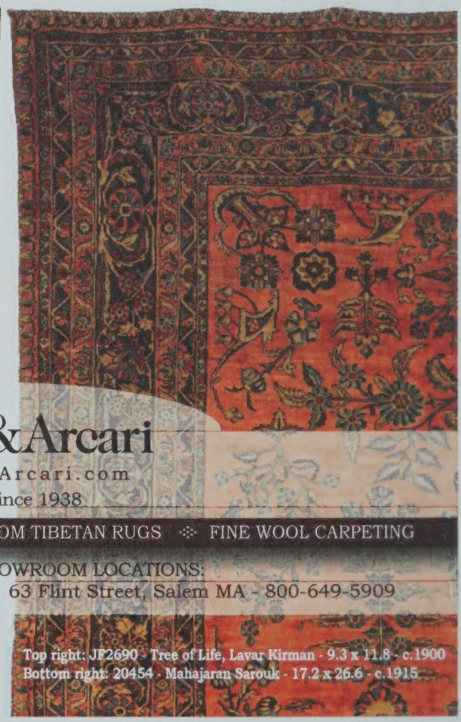

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ROMANTIC BRAHMS

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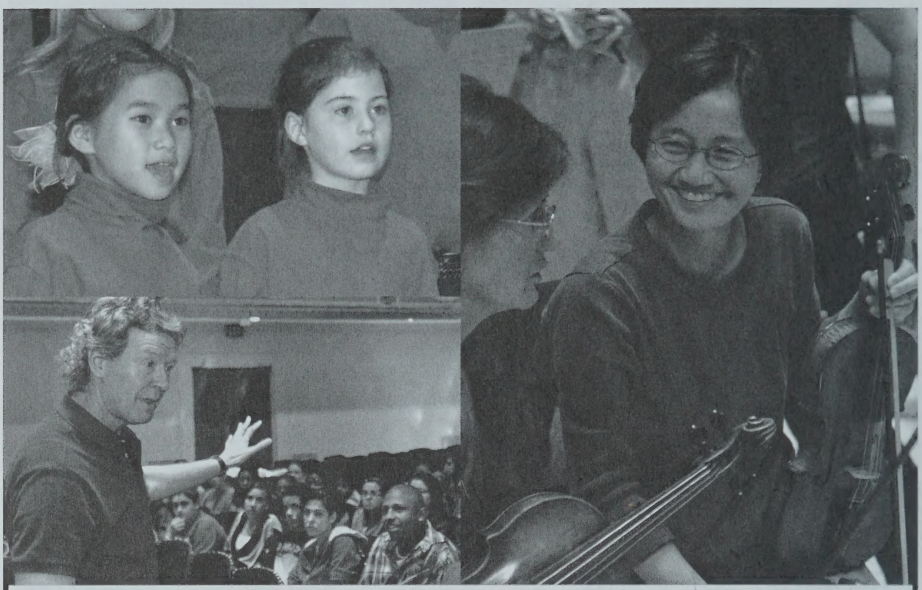


Help us meet our Board Challenge!

Led by two Board members, the Handel and Haydn Society Board has generously offered a 2:1 fundraising challenge and we need your help to meet it. The Board is asking the community to give $60,000 to the Society by June 30 and they will make a 2:1 match. Please consider **tripling your impact** with a gift by June 30.

To make a gift online, please visit **www.handelandhaydn.org/give** or call **617 262 1815.**

Your support is more important than ever and will positively impact the artistic future of the Society as we welcome Harry Christophers in the fall and prepare to celebrate our Bicentennial in 2015. **THANK YOU!**

A Message

From Grant Llewellyn

I am pleased to be back in Boston and to welcome you to this special program as part of the Handel and Haydn Society's "Celebration 2009." There are a few composers and acoustics that just seem to have been made for each other, and Brahms and Symphony Hall are two such examples. When I think of the sonorities of Brahms' Symphony No. 1, I imagine a warmth and depth of sound which is perfectly suited to this space.

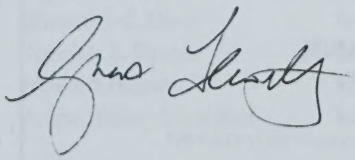
It also conjures up a need for clarity and detail. This wide spectrum of sound is of course enhanced by our use of period instruments and performance practices, which by their very nature bring this score into sharper relief. This also leaves us necessarily more exposed in this familiar repertoire, a risk that we welcome and embrace. There is a sense that through these instruments and methods we can rediscover this music afresh and hear it with new ears.

Over my 8 years as Music Director and then Principal Conductor it has been an honor to have been surrounded by this truly unique ensemble. Boston has some of the most brilliant musicians I've encountered and I feel fortunate to have been able to work with them. The Society has been bringing Baroque and Classical music to life in an innovative way for almost 200 years and I look forward to the organization's exciting future under the reins of the dynamic and gifted Harry Christophers.

The Society recently announced details of the 2009-2010 Season – I do hope you'll continue your patronage here at this important organization. Although I will not be returning next season, I do look forward to being an integral part of the Society in the future. It has been tremendously fulfilling to represent you, the audience, when planning concerts for you and I know you'll be pleased with what is in store for you next season.

Finally, I want to thank you for the remarkable trust you put in me, and I'm humbled by your comments and sentiments. Please continue to support the Handel and Haydn Society and I look forward to seeing you again very soon.

All the best,



Grant Llewellyn
Principal Conductor

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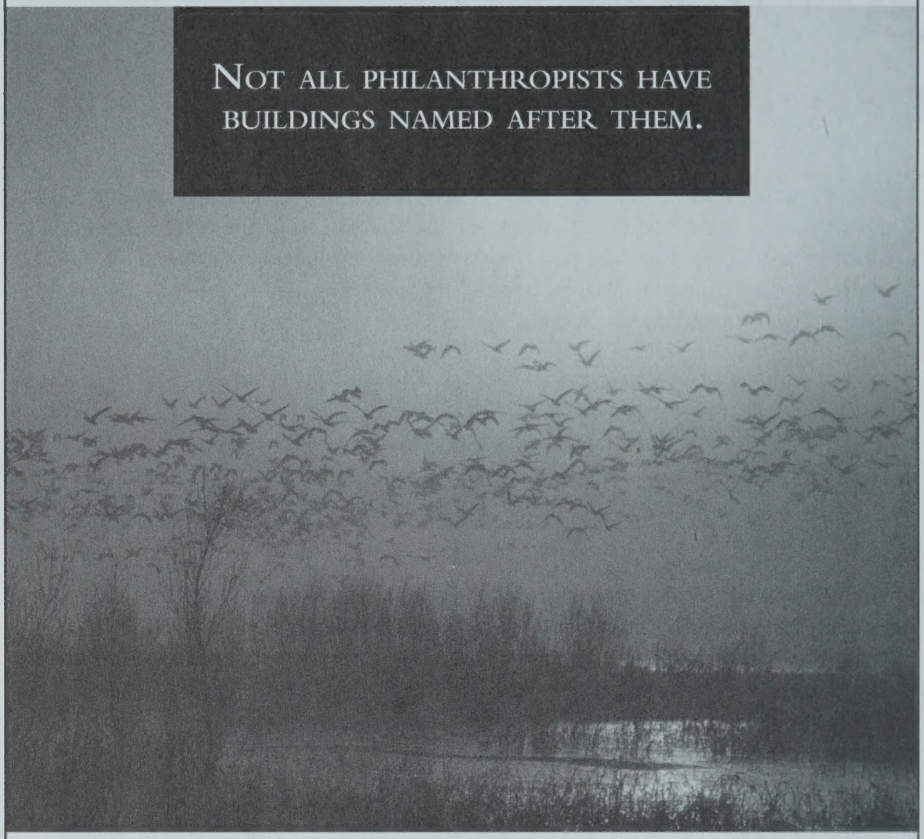

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A chorus and period instrument orchestra, the Handel and Haydn Society is an internationally recognized leader in the field of Historically Informed Performance, a revelatory style that uses the instruments and techniques of the time in which the music was composed. Founded in 1815, the Society is America's oldest continuously performing arts organization, with a longstanding commitment to excellence and innovation. Handel and Haydn is widely known through its local subscription concerts, tours, concert broadcasts on National Public Radio, and recordings. The Society's *Lamentations and Praises* won a 2002 Grammy Award, and its two most recent CDs, *All is Bright* and *PEACE,* appeared simultaneously in the top ten on Billboard Magazine's classical music chart. Since 1985, the Society's award-winning Karen S. & George D. Levy Educational Outreach Program has fostered the knowledge and performance of classical music among young people including in underserved schools and communities. In the 2008-2009 school year, the program will bring music education and vocal training to more than 10,000 students in the Greater Boston area.

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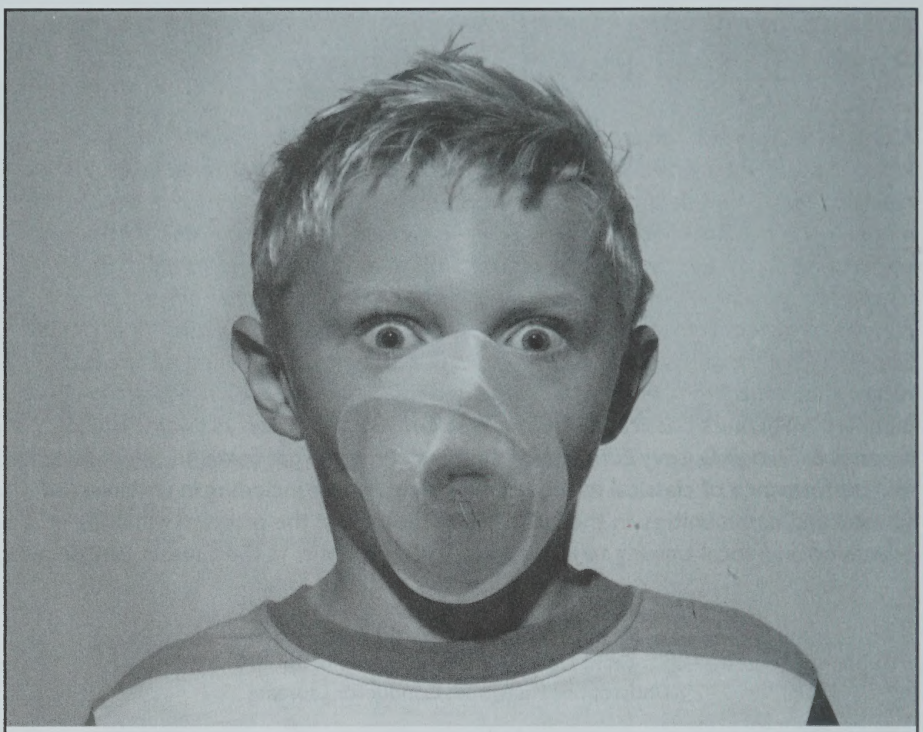

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Program

2008-2009 SEASON

Friday, March 20, 8.00pm
Sunday, March 22, 8.00pm
Symphony Hall, Boston

Grant Llewellyn, conductor

Fanfare of Voices (Ode to G.F.H.) — Tom Vignieri (b.1961)

Violin Concerto in E Minor, Op. 64 — Felix Mendelssohn (1809-1847)

Allegro molto appassionato
Andante
Allegretto non troppo – Allegro molto vivace

Ilya Gringolts, violin

–INTERMISSION–

Symphony No. 1 in C Minor, Op. 68 — Johannes Brahms (1833-1897)

Un poco sostenuto – Allegro
Andante sostenuto
Un poco Allegretto e grazioso
Adagio – Allegro non troppo, ma con brio

The commission of Fanfare of Voices *was made possible by a generous gift from Alice E. Richmond and David Rosenbloom and with support from the National Endowment for the Arts.*

The program runs for approximately two hours, including intermission.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

Thank you Grant Llewellyn!

The entire Handel and Haydn Society family thanks you for 8 years of wonderful music making under your artistic leadership as Music Director from 2001 until 2006 and Principal Conductor from 2006 until 2009. We look forward to welcoming you back to our stage in the future.

June, 2000: Grant Llewellyn is announced as the new Music Director of the Handel and Haydn Society.

October 2001: Grant makes his debut as Music Director conducting Haydn's *The Creation* in concerts dedicated to the victims of the September 11 attacks.

"Llewellyn's Handel and Haydn performance of 'The Creation' was something exuberantly special."
–THE BOSTON GLOBE

January, 2002: Grant is joined by keyboardists Robert Levin and Wayne Marshall for a Jazz/Classical crossover concert.

March, 2002: Grant is honored with a "Welsh Welcome" at the Society's annual Gala Benefit.

November, 2002: Grant is joined by celebrated soprano Barbara Bonney in a program of Mozart and Haydn.

April, 2003: Grant conducts rousing performances of Beethoven's "Choral" Symphony, earning standing ovations.

"The only proper response to the performance by conductor Grant Llewellyn and the Handel and Haydn Society was a standing ovation. And that's what the audience at Symphony Hall gave." –BOSTON HERALD

September, 2003: Grant collaborates with director Chen Shi-Zheng on Monteverdi's *Vespers* staged with dance.

"Grant Llewellyn conducted the ensemble with spirited accuracy."–BOSTON HERALD

June 2004: Grant leads the Handel and Haydn Society on tour to Columbus, Ohio.

June, 2004: The Society's recording, *Peace*, debuts at #5 on the Billboard Classical Chart.

October, 2004: Grant conducts soprano Sally Matthews in performances of Mozart's Mass in C Minor.

"Under Llewellyn's electricity-charged leadership, the large period-instrument orchestra and the medium-sized chorus performed magnificently." –THE BOSTON GLOBE

October, 2004: Grant leads Haydn's Cello Concerto in C Major with acclaimed cellist Peter Wispelwey.

October, 2005: Director Chen Shi-Zheng and Grant reunite for a fully-staged production of Purcell's *Dido and Aeneas* featuring mezzo-soprano Paula Murrihy as Dido.

"Llewellyn completely understands the rhetoric of the score, and his musicians articulate each note with the subtlety of speech." –FINANCIAL TIMES

December, 2005: *All is Bright,* a collection of holiday choral music, debuts at #8 on the Billboard Classical Chart.

December, 2005: Grant leads a new program, where the audience sang along with Handel and Haydn in carols and choruses from *Messiah.* The program also featured young singers from the Society's Vocal Apprenticeship program.

April, 2006: Grant closes his tenure as Music Director with sold-out performances of Bach's *St. Matthew Passion* featuring James Gilchrist as the Evangelist.

"Llewellyn emerged from this huge work with honor." –THE BOSTON GLOBE

October, 2006: Grant makes his first appearance as the Society's Principal Conductor leading a program featuring Mozart's Clarinet Concerto played by Eric Hoeprich.

October, 2007: Pianist Kristian Bezuidenhout joins Grant for performances of Beethoven's Third Piano Concerto.

"Llewellyn led a reading of constant, surging energy." –THE BOSTON GLOBE

March, 2009: Grant concludes 8 years of artistic leadership in concerts featuring the world premiere of a work by Tom Vignieri, a close friend and colleague of Grant's.

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Program Notes

Romantic Brahms

In today's performance, the Handel and Haydn Society offers the premiere of *Fanfare of Voices* by Tom Vignieri, commissioned by the Society for performance during the Handel celebration year. All of the works performed today reflect a keen understanding of the musical past by containing the best characteristics of earlier composers, but revealed under new light.

Vignieri: Fanfare for Voices
As Tom Vingieri considered how to compose an appropriate homage to Handel for this celebratory season, three aspects of the Baroque composer's oeuvre stood out: its marvelous theatricality, the outstanding quality of the vocal music, and its idiosyncratic use of trumpets, drums and organ. Several phrases from John Dreyden's *Ode for St. Cecilia's Day,* a text Handel himself set in 1739, struck Vignieri as particularly descriptive of these characteristics, and as testimony to the enduring legacy of Handel's music. The "heavenly harmony" of the words and music "close full in" on us from above, sung by four vocal quartets. Trumpets, timpani and organ accompany the voices from the stage. The notes of the principal motive of the fanfare, spelling out the great composer's initials: G-F-H (H is the German way of denoting B-natural), surround us today much like Handel's sacred music swirled about the vaults of Westminster Abbey over 250 years ago.

Mendelssohn: Violin Concerto in E Minor
Mendelssohn was one of the most influential and important musical figures of the first half of the 19th century. The web of activities in which he engaged interconnects composition, performance, education and conducting. Each of these areas speak of his profound interest in and knowledge of music of the past, especially the music of Bach, Handel, Mozart and Beethoven. Perhaps his most famous music-historical contribution was the 1829 performance of Bach's *St. Matthew Passion,* the first since Bach's death, for which he prepared performing parts and conducted the Berlin Singakademie, spawning a so-called "Bach Revival" in Germany.

Soon thereafter he was named music director of the Lower Rhine Music Festival (1833-1836), and introduced Düsseldorf to Handel's oratorios. As music director and conductor of the Leipzig Gewandhaus Orchestra, one of Europe's best and oldest ensembles (founded by musicians who had played in Bach's collegium musicum), Mendelssohn programmed works by Bach, Handel, Glück, Mozart, Haydn and Beethoven, and premiered works by his contemporaries. This familiarity with music of the past, and interest in German history, inspired Mendelssohn the composer to write three organ preludes and fugues modeled after Bach, a symphony (No. 5) composed for the commemoration of the 300th anniversary of the Reformation, with the last movement using Bach's harmonization of the Luther chorale "A mighty fortress is our God," and a symphony (No. 2) written in honor of the 400th anniversary of the Gutenberg printing press, and patterned after Beethoven's Symphony No. 9 with a cantata finale.

Because of Mendelssohn's vast knowledge of historical repertoire, and skill as a pianist, composer and conductor, the town of Leipzig tapped Mendelssohn to organize a city music school. The Leipzig Conservatory opened in 1843, and included among its faculty Mendelssohn, Robert Schumann, and Ferdinand David, the famous concertmaster of the Gewandhaus Orchestra.

At about the same time the Leipzig Conservatory opened, Mendelssohn was working on his Violin Concerto in E Minor,

SPOTLIGHT: Violin

During the mid 1500's the four-string violin evolved as primarily a dancing instrument, whereas the 6-string, softer-sounding viol was considered the appropriate instrument for court functions. In 1560 the court of King Francis II of France ordered 38 violins made by Andrea Amati of Cremona. The Amati construction became the standard by which others followed in the 16th and 17th centuries, including fellow craftsmen Stradivari and Guarneri. By the early 1700's the violin family (violin, viola, cello) had become the centerpieces of the orchestras in Europe, supplanting the viols, and were the favored solo string instruments of Baroque and Classical concerto repertoire.

seeking constant input from Ferdinand David, who would give the first performance. The bright orchestration, solid structure and melodic writing reflect the styles of Haydn and Mozart. But there is a lot that is new and Romantic, too. The soloist does not wait for the orchestra to introduce all of the themes of the first movement before entering, as was the practice in the Classical concerto. Instead, the violin is integrated into the form from the outset. All of the movements flow one to the other without pause, a characteristic Mendelssohn experimented with in all of his large orchestral works. Even the positioning of the cadenza in the first movement reflects Mendelssohn's preference for continuing material without a break, for rather than setting apart the closing theme at the end of the movement, it serves as the bridge to the recapitulation of the opening theme.

Brahms: Symphony No. 1 in C Minor
Like Mendelssohn, Brahms viewed his musical career as taking up a position within the long history of German composers. He edited music and incorporated works by earlier masters, especially Handel, Mozart, Beethoven and Schubert, into his programs as music director of the Gesellschaft der Musikfreunde 1772-1775. Brahms also collected old music manuscripts, which made his association with the Gesellschaft der Musikfreunde all the more rewarding. Its librarian C. F. Pohl was at work on his celebrated biography of Haydn, so Pohl was a wonderful font of information regarding Haydn. He also supplied Brahms with the *St. Antonii Chorale*, at that time attributed to Haydn, which would become the basis of Brahms' *Variations on a Theme by Haydn.* Brahms found a good friend in Pohl's successor Eusebius Mandyczewsky, who would eventually produce a thematic catalogue of Haydn's known works. (The numbers Mandyczewsky supplied for the symphonies are still in use.)

Like Mendelssohn, also, was the care Brahms took in employing "classical" structural principles to his compositions, gaining him the "neoclassical" label. But Brahms' awareness of his historical roots did not pave an easy path. As you are sitting in your seats in Symphony Hall, look to the top of the proscenium arch and you'll see BEETHOVEN hanging high over your head. Such has been the image of the great symphonist since his death: "He who must always be named" when considering the symphonic genre.

Beethoven seemed to be always hanging over Brahms' head. Very early in his career Brahms was lauded by Robert Schumann as having "sprung like Minerva fully armed from the head" of the German music tradition and therefore Beethoven's heir, and later the conductor Hans von Bülow labeled him one of the "three B's" of German music: Bach, Beethoven, Brahms. Brahms struggled with this role, avoiding writing string quartets and symphonies, the two genres most strongly linked to Beethoven, until well into his career, after

his success had been more or less assured from his other types of composition. Brahms himself, when asked about the progress on his first symphony early in 1870 by conductor Hermann Levy, famously replied, "You don't know what it's like to be dogged by his footsteps."

Indeed, Brahms had been working on this symphony for 18 years, and continued revising it for another six. The effort certainly had its rewards. When the work finally received its premiere, Hans von Bülow, recognizing its grandness and *per aspera ad astra* ("through struggle, to the stars") emotional journey, dubbed it "Beethoven's Tenth." Many comparisons to Beethoven's symphonies followed von Bülow's assessment, confirming the symphony's spot in the German symphonic tradition.

Most immediately one notices the similarity of the key—C Minor—to Beethoven's famous Symphony No. 5, which prompted von Bülow's sobriquet. Other noted influences from Beethoven are the motivic nature of the thematic material, the pervasiveness of the original motives throughout all movements, and the hymn-like character of the last movement's main theme, reminiscent of the "Ode to Joy" theme from Beethoven's Symphony No. 9.

–Michael Ruhling
Dr. Ruhling is the Society's Historically Informed Performance Research Fellow. A professor at the Rochester Institute of Technology, he also serves as President of the Haydn Society of North America.

TIMELINE

1809: Mendelssohn is born in Hamburg; Haydn dies in Vienna.

1815: The Handel and Haydn Society is formed in Boston; Mendelssohn begins taking piano lessons.

1829: Mendelssohn stages Bach's *St. Matthew Passion*, the first of the work since Bach's death.

1833: Brahms is born in Hamburg.

1845: Mendelssohn's Violin Concerto is premiered in Leipzig

1847: Mendelssohn dies in Leipzig.

1850: Hawthorne's *The Scarlet Letter* is published.

1868: Brahms' *A German Requiem* is first performed.

1876: Brahms debuts his First Symphony in Karlsruhe, Germany; Twain's *The Adventures of Tom Sawyer* is published.

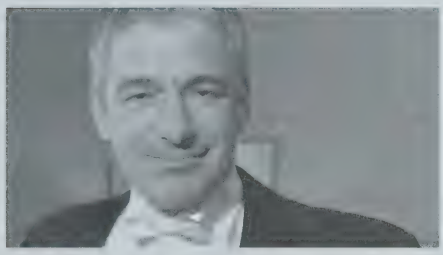
1889: An associate of Thomas Edison records Brahms playing piano, the earliest recording made by a major composer.

1893: Edvard Munch paints *The Scream*.

1897: Brahms dies in Vienna; America's first subway opens in Boston.

Artist Profiles

Grant Llewellyn, Principal Conductor



Handel and Haydn Society Principal Conductor Grant Llewellyn has received critical acclaim for his "electricity-charged leadership" *(The Boston Globe)* and "vivid musical performances" *(Wall Street Journal)*. Llewellyn served as Handel and Haydn Music Director from 2001 to 2006, during which time he conducted the Handel and Haydn Society in subscription performances, broadcasts on NPR, best-selling recordings, and educational outreach events. He currently serves as Music Director of the North Carolina Symphony Orchestra and Conductor-in-Residence at the BBC National Chorus and Orchestra of Wales. Mr. Llewellyn has also held the position of Assistant Conductor of the Boston Symphony Orchestra, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. In demand around the globe, his past engagements include many renowned ensembles, such as the Calgary Philharmonic, Toronto Symphony Orchestra, and St. Louis Symphony Orchestra and such opera companies as English National Opera, Opera North, and Opera Theatre of St. Louis.

Ilya Gringolts, violin

Ilya Gringolts has performed to wide acclaim throughout Europe, Asia, Austalia, and North America. Recent orchestral highlights include the Mahler Chamber Orchestra, Halle Orchestra, and the National Symphony Orchestra. Future engagements include Deutsches Sinfonie Orchester Berlin with Sir Roger Norrington, the BBC Scottish Symphony, the Iceland Symphony, and appearances in Africa and South America. Mr. Gringolts makes his debut with the Handel and Haydn Society in these performances.

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Julie Leven
Clayton Hoener
Christina Day Martinson
Jane Starkman
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Guiomar Turgeon
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Tom Vignieri, composer

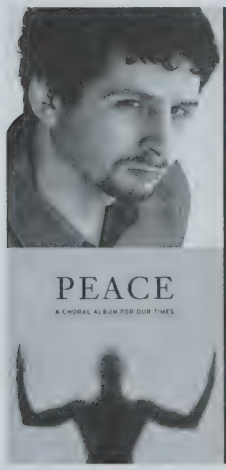
Tom Vignieri is a composer and classical music producer. He has served as director of Boston University's Tanglewood Institute and as Artistic Administrator of the Handel and Haydn Society under Christopher Hogwood and Grant Llewellyn. He is currently music producer for From the Top, a nationally distributed NPR and PBS program that celebrates America's best young classical musicians. He is a composer with a particular affinity for vocal and choral repertory and has had pieces performed and broadcast across North America. His setting of *Hodie Christus natus est*, written for the Handel and Haydn Society recording *All is Bright*, was premiered at Symphony Hall and was recently performed at the Kennedy Center and featured on a national Christmas Day broadcast in Canada by the CBC.

Program Texts

VIGNIERI: *Fanfare of Voices*
text by John Dryden. 1631–1700
from A Song for St. Cecilia's Day (1687)

From harmony, from heavenly harmony,
This universal frame began:
From harmony to harmony
Through all the compass of the notes it ran,
The diapason closing full in Man.

As from the power of sacred lays
The spheres began to move,
And sung the great Creator's praise
To all the Blest above;
So when the last and dreadful hour
This crumbling pageant shall devour,
The trumpet shall be heard on high,
The dead shall live, the living die,
And Music shall untune the sky!



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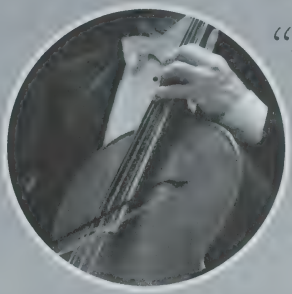

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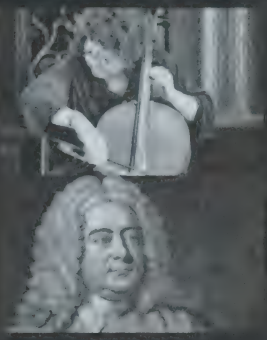

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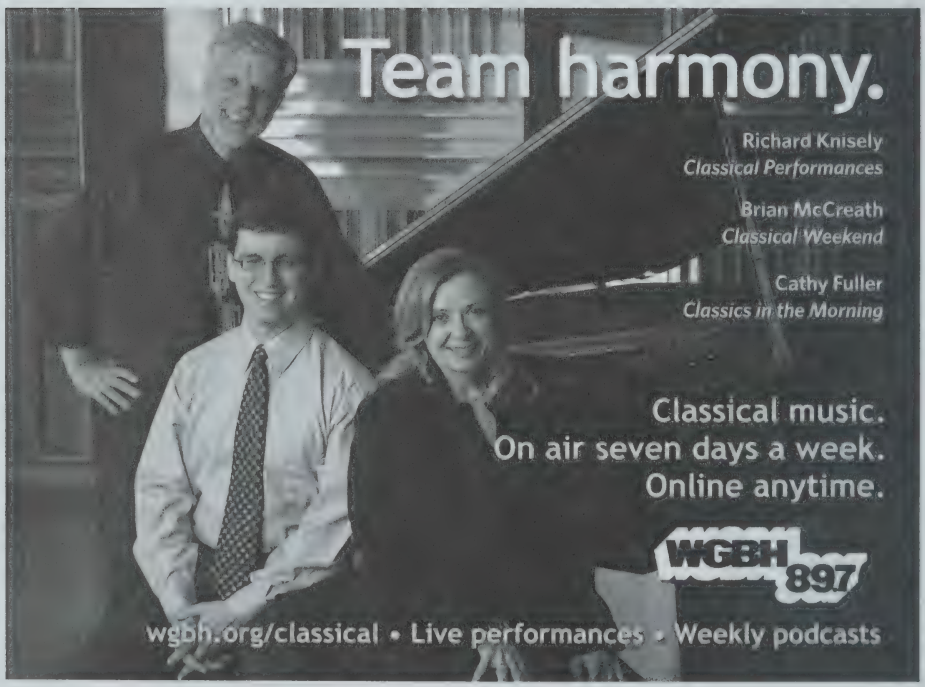

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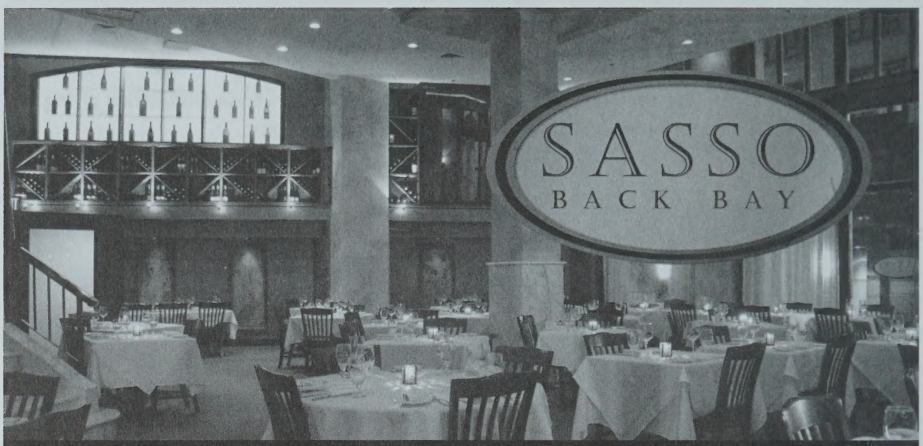

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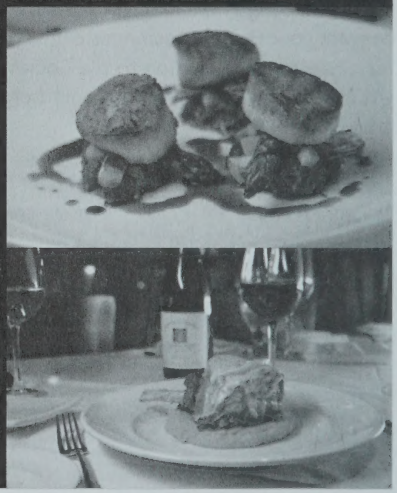

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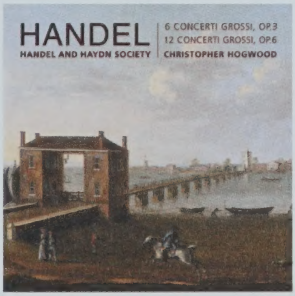

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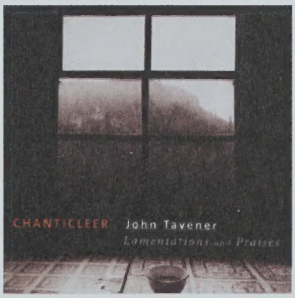

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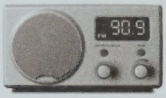

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